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entrancing than this, was her mouth, for like that of Wendy's mother in "Peter and Wendy," it seemed to have one kiss more, one that had never yet been given and that seemed to have been saved until this very moment to be given to dear little Felicia running home from school.—CAROLINE BRENNER.

ROWENA KEITH KEYES

GIRLS' HIGH SCHOOL  
BROOKLYN, N.Y.

### THE PLAY PRODUCER'S NOTEBOOK

PLAY: *She Stoops to Conquer*. TYPE: Comedy, at times bordering on farce.

AUTHOR: Oliver Goldsmith.

EDITION: Any school edition. PRICE: About twenty-five cents. No royalty.

CHARACTERS: Seven male, four female. These are speaking parts. Six or seven more men are necessary as servants and frequenters of ale house. Introduction of country dance in ale house requires four or five more girls.

SCENE: Room in old-fashioned house; ale house interior; garden scene. By change of a line in Act V, Scene 1, the last scene (Act V, Scene 3), may be acted in the garden also. One shift is thus avoided. The scenes will then run as follows:

Act I, Scene 1. A room in Mr. Hardcastle's house. Scene 2. An ale house.

Act II. Mr. Hardcastle's house.

Act III. The same.

Act IV. The same.

Act V, Scene 1. The same. Scene 2. The garden. Scene 3. The garden.

PERIOD: About 1772. TIME OF ACTION: A full evening.

#### PRODUCTIONS:

*Professional*—The play has held the stage successfully since its first production at Covent Garden in 1773. It has been in the repertory of the Ben Greet companies. One of the most notable productions of recent years was that of Ellis Jeffreys in 1907.

*Amateur*—It is a favorite with schools and colleges. The committee has the prompt-book of the production on December 21, 1916, by the Senior Class of the Western High School, Washington, D.C.

#### REQUIREMENTS:

STAGE.—Any reasonable size. Three shifts of scenery.

*Furniture*.—In Hardcastle's house should be of period: sofa, one big arm-chair, two smaller chairs, mahogany side table with decanter and glasses; mirror over fireplace; candlesticks; fire irons, etc. In ale

house: bar with bottles, table and benches, prints of hunting scenes on walls.

*Lighting*.—Foots, one set borders; red glow in fireplace; blue lights if possible for garden scene.

*Costume*.—Period. Men's costumes must be hired. Tony Lumpkin is in Squire's costume; young Marlow and Hastings need not change if long cloaks are provided for ale-house scene. Women's costumes may be hired or made by the girls. Kate Hardcastle's is the only necessary change—from costume of lady to that of housewife. Mrs. Hardcastle has elaborate wig. Character make-ups: Hardcastle, Sir Charles Marlow, Diggory, Landlord, Mrs. Hardcastle.

*Character*.—Hardcastle: one of best character parts, genial, hospitable, with a weakness for his daughter and a good story. Tony Lumpkin: leading comedy part; mischievous, boisterous, uncouth, unlettered—an overgrown, spoiled child. Amateurs should be warned against overdoing the horseplay in this part. Young Marlow (lead): tall, manly, good-looking; familiar with servants and innkeepers, but painfully embarrassed in presence of ladies. Diggory: excellent comedy part (Goldsmith's satire on the eighteenth-century militia); garrulous, awkward, bursting with importance. Mrs. Hardcastle: excellent comedy part; stout, overdressed, vain of her mature good looks, foolishly indulgent of her son; the scheming mother. Kate Hardcastle (lead): vivacious and sprightly in scene with her father and Constance; dignified and formal in first scene with Marlow; artlessly simple in her housemaid's costume. This part calls for the most finished acting in the play. Constance Neville: a foil to Kate; sweet, gentle, submissive.

*Expense*.—Costumes (largest single item); make-up; printing; rental of furniture, if it cannot be borrowed; incidentals.

COMMENT: With judicious acting the play is excellent for amateurs because of the genuine comedy in the situations and the wit in the lines. The play carries even with mediocre acting. The most difficult parts are those of Hardcastle, Marlow, and Kate Hardcastle. With intelligent and enthusiastic young actors, however, the difficulties are not insuperable. The play is too well known to require analysis. The fun lies in Marlow's mistake concerning the house, his host, and his host's daughter, and in the bits of pure farce in the scenes between Tony and his mother, especially the garden scene; also in the scene with the servants. The play as written is too long. One scene may be cut entire and many of the speeches shortened. The committee has prompt-book with cuts.

J. MILNOR DOREY

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